E X H I B I T I O N

N E W S L E T T E R

REF
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Extension Services
July 1984

We are pleased to publish our second EXHIBITION NEWSLETTER with information that was not available in January for upcoming exhibitions in our Catalogue of Services. We will be using this publication to provide complete information on exhibitions as well as to list other planned exhibitions.

Please contact Grace Desa, Scheduling Officer, Extension Services, (416)977-0414 for further information and to express your interest in booking.

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Norman Cohn: Portraits (Circulated nationally)	May/84-Dec./85
Augustin Anaittuq (Circulated provincially)	Sept./85-Aug./86
Charles Pachter and Margaret Atwood: The Journals of Susanna Moodie, 1980 (Circulated provincially)	Sept./85-Aug./86
MASTERPIECE EXHIBITION SERIES - Henry Moore's alabaster Seated Figure 1930 (Circulated provincially)	Oct.-Nov./85 & Apr.-May/86

ART GALLERY of ONTARIO
REFERENCE
LIBRARY

FUTURE EXHIBITIONS

Eric Fischl: Year of the Drowned Dog — Nov./85-Apr./86
(Circulated nationally)
A small exhibition of the six-part print, six oil on paper studies, 21 working proofs and 1 related print.

James McNeill Whistler: Etchings and Lithographs from the Art Gallery of Ontario Collection (working title) — Sept./86-Aug./87
(Circulated provincially)

Approximately 35 prints drawn from the collection some of which will be included in the major exhibition produced for The Metropolitan Museum of Art, New York and Toronto. (AGO dates - Nov./84)

AGO
Art Gallery of Ontario

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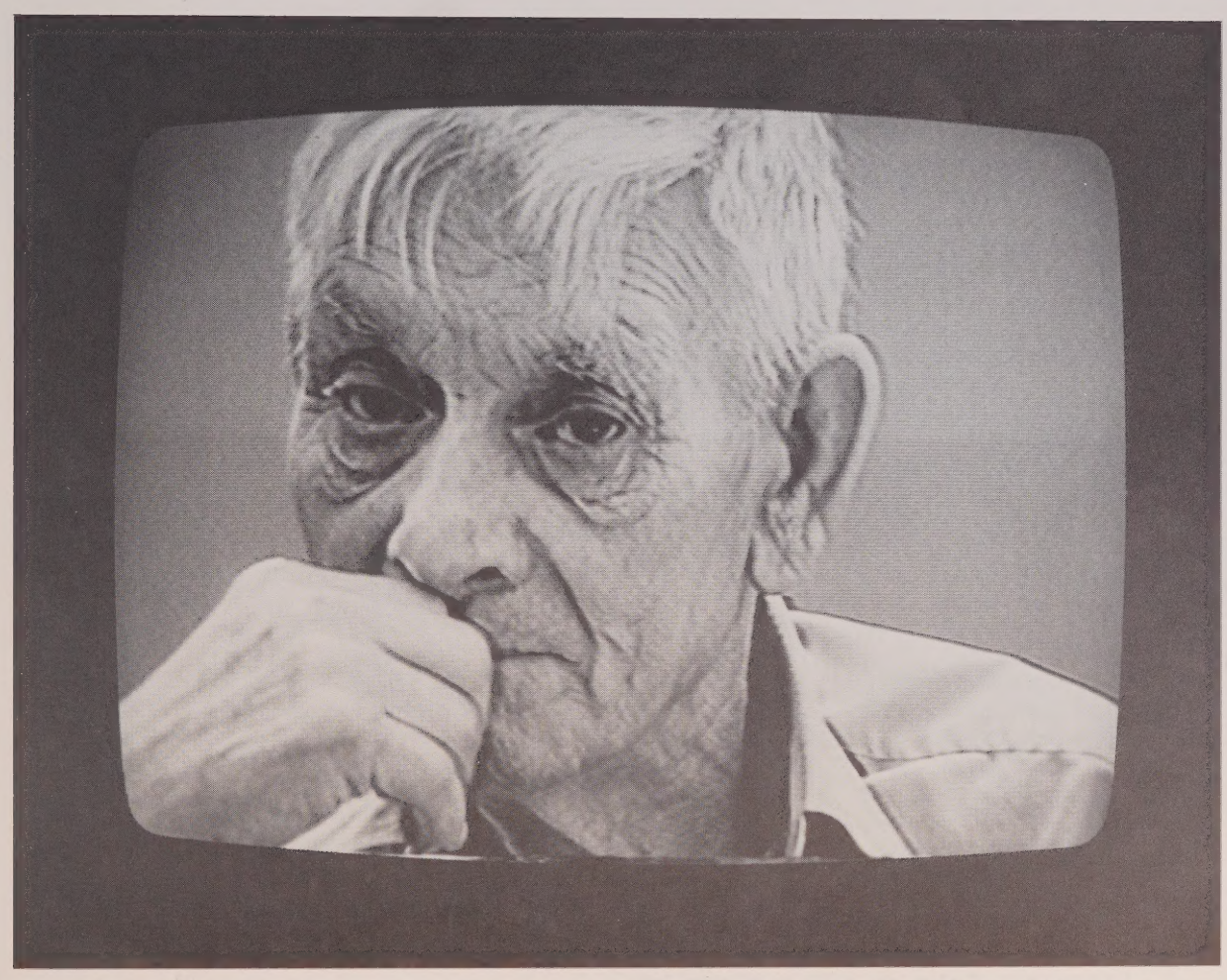
Art Gallery of Ontario

https://archive.org/details/exhibitionnewsle00artg_0



Norman Cohn, David Wells from *In My End Is My Beginning*, video tape, 36 minute colour, Collection of the artist

Norman Cohn: Portraits

The videotapes of Norman Cohn seem simple: they are thoughtful views unencumbered by commentary or technological excess. Watching one of his tapes feels like *being there* - and for us as viewers, this is both easy and difficult. Easy because our presence is tolerated, perhaps even welcomed, and we have privileged access to a personality and situation that would normally be quite foreign and are open to us candidly: schools, hospitals, studios, domestic environments. But this can also be difficult - although we are removed from an actual personal contact, the contact *is* so direct, so apparently unmediated, that we are confronted by our unexpected responsibility for attention and reaction. It is virtually impossible to be a passive observer, a mere consumer, of this information.

Canada has specialized in documentary work, especially in film, and one might think that video such as Cohn's is simply a version of *cinema verité*. The differ-

ence, however, lies in the sense of *packaging* surrounding the traditional documentary form. We are expected to "learn something", to see results. With Cohn's work the situation is more direct, less evidently shaped, although our reading of these lives is dependent upon the elements of Cohn's construction: the subtle qualities of framing, light and texture, the careful and reflective pacing of events to unfold gracefully over time. There is no obvious beginning, middle and end, no traditional dramatic structure - yet nor do we sense a random "slice of life". There is, clearly, balance and process at work. We are meant to see, in viewing the tapes, all that Cohn saw and thought in the many days of recording and the much longer period of editing for the work - a crystallization of observation and experience but not a *direction* of it. We, as viewers, are given the same respect and responsibility that Cohn as originator demanded of himself.

Norman Cohn's development of a non-verbal form of narrative is unusual in current video. But it is exemplary for the *intelligence* that can reside in visual production.

The videotapes are portraits - studies of individuals over a finite period of time, in a specific location and activity. The intent has always been to see clearly, consider soberly, acknowledge, preserve.

Video for Cohn is not a means of personal expression. It is a record of perceptual research. His last tapes contain within them all of the aims and accomplishments of the earlier works, for he continues finally to excavate the same ground. Norman Cohn has been working in a single mode for well over a decade.

An in depth catalogue is available through the Book Shop, Art Gallery of Ontario.

The exhibition is transported by CN/CP Express or Air Express. Organized and circulated nationally by the Art Gallery of Ontario.

Guest curated by Peggy Gale.

Space: 16 video tapes/total running time approximately 8 hours. 16 photographic blowups plus 1 label panel to accommodate a minimum of 1 T.V. monitor plus 10 chairs in a portion of a gallery space. Not recommended for busy traffic areas.

Weight: 2 crates approximately 330 kgs. (150 lbs.)

Fee: $2,650 plus ongoing shipping

Date available for circulation: May 1984 - December 1985 (Note: There are 2 sets of videotapes and photographic blowups)

Security: Periodic patrols, secure night locks

Lighting: Suitable for viewing television

Temperature and humidity: not applicable

Augustin Anaittuq b.1935, of Pelly Bay, *Dog and Spirit,* 1975, whalebone and ivory, 4.5 x 8.0 x 4.8, Private Collection, Toronto

Augustin Anaittuq

In the mid-1970s, Augustin Anaittuq of Pelly Bay carved a number of small ivory sculptures illustrating life in the Arctic. A selection of about 35 of these works is shown in this exhibition.

Working on a miniature scale, using ivory as well as some stone and bone, Anaittuq created narrative sculptural scenes made up of composite elements. The arrangement of humans and animals over the surface of the shaped base creates a feeling of landscape setting, while the interaction of these figures conveys a sense of drama and action. Men pursue their prey, women scrape and prepare hides, people strain to drag a harpooned whale from the water, different animals gather together, dogs frighten spirits, humans meet giants and other humans.

All of these scenes are portrayed with considerable detail, especially noteworthy considering the size of the carvings. The largest, *Animals and Inukshuk,* is only about eight centimeters high; the other pieces are generally much smaller. Even on this diminutive scale

the figures are realistic, their activities easily recognizable, their features animated and clearly modelled, their tiny implements accurately fashioned.

The exhibition offers the opportunity to see at one time a number of works by an individual Inuit artist. Grouped together the sculptures give a good overview of Anaittuq's artistic accomplishments of this period, documenting his technical expertise, his investigation of a wide variety of subjects and his ability to meaningfully portray life in the north.

Thirty-five catalogues accompany the exhibition. The ivories are being transported by hand; the display cases are being transported by CN/CP Express. Installation will be done under the supervision of Art Gallery of Ontario staff. Organized for provincial circulation by the Art Gallery of Ontario.

Guest curated by Jean Blodgett.

Space: 35 sculptures on approximately 15 pedestals; approximately 75.5 sq.m. (800 sq.ft.)

Weight: to be determined

Fee: $650

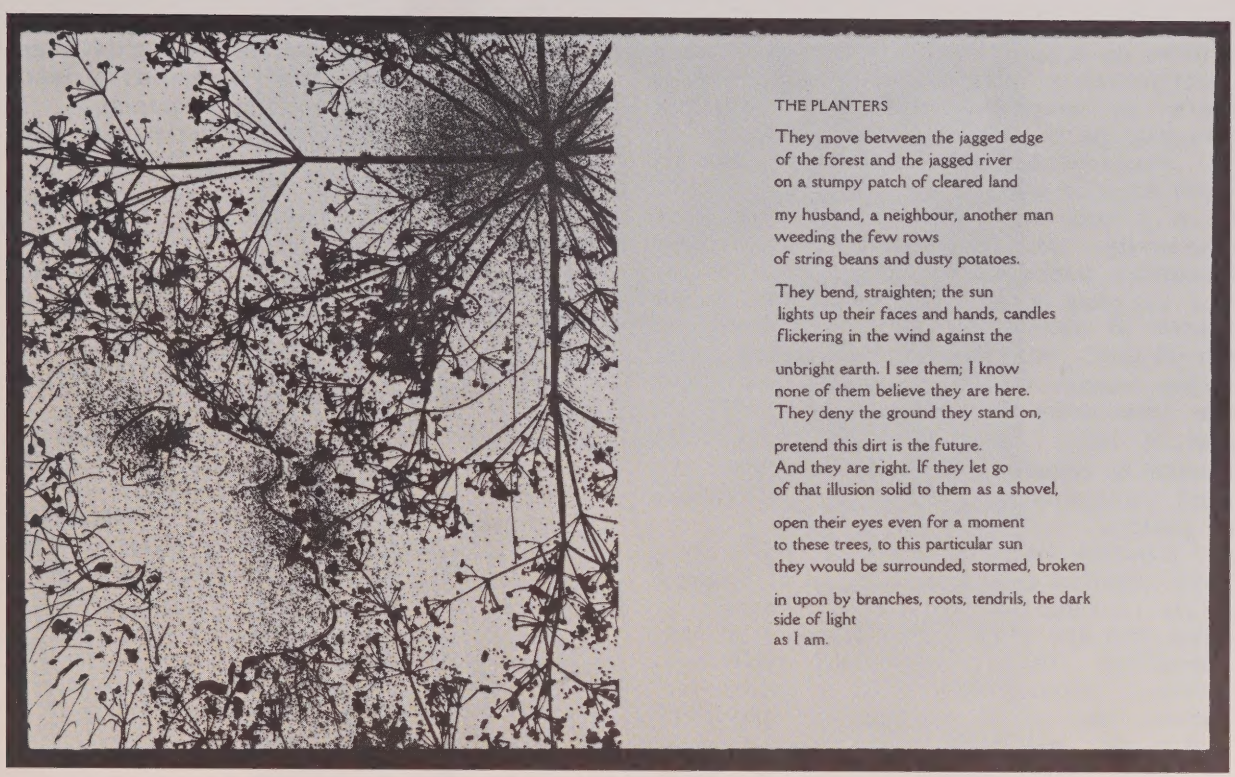
Date available for circulation: September 1985 - August 1986

Security: Displayed on covered pedestals. Electronic alarm system. In view of an attendant.

Lighting: Not to be placed in proximity to heat generating light sources.

Temperature and humidity: Maximum fluctuation of $\pm$10% from a norm of 50% humidity and between 20^{o}-22^{o}C (68^{o}-72^{o}F)

AGO
Art Gallery of Ontario



THE PLANTERS

They move between the jagged edge
of the forest and the jagged river
on a stumpy patch of cleared land

my husband, a neighbour, another man
weeding the few rows
of string beans and dusty potatoes.

They bend, straighten; the sun
lights up their faces and hands, candles
flickering in the wind against the

unbright earth. I see them; I know
none of them believe they are here.
They deny the ground they stand on,

pretend this dirt is the future.
And they are right. If they let go
of that illusion solid to them as a shovel,

open their eyes even for a moment
to these trees, to this particular sun
they would be surrounded, stormed, broken

in upon by branches, roots, tendrils, the dark
side of light
as I am.

Charles Pachter, Poem by Margaret Atwood, From the Journals of Susanna Moodie, 1969-80, *The Planters*, serigraph, 46.2 x 76.0cm, Collection Art Gallery of Ontario, Gift of Charles Pachter, 1982

Charles Pachter and Margaret Atwood The Journals of Susanna Moodie, 1980

Artist Charles Pachter, longtime friend of Margaret Atwood and publisher of several handmade books of her poetry from 1964-68, realized the publication in 1980 of a 12 year long project based upon Atwood's epic poem *The Journals of Susanna Moodie*. Pachter found in Manuel and Abel Bello Sanchez the master printers he wanted. The epic poem is based upon Mrs. Moodie's celebrated Canadian historical work, *Roughing it in the Bush,* first published in London in 1853.

The poetry cycle consists of three sections of nine poems each, in which Atwood, speaking in a powerful modern voice, deals with Mrs. Moodie's arrival in Canada, her settling in and her reflections (partly from beyond the grave, the last section being dated 1871-1970). The cycle can be interpreted to be as much about Canada as about one person's literal and figurative journey, and this is how Pachter's strong yet sensitive imagery hovers properly between his vision of what Atwood is saying and what the words say on the page - where everyone can see them.

The hand-pulled serigraphs come in a boxed portfolio, each section printed on a different colour of handmade paper: ecru, white and grey. The frontispiece is a bordered and veiled portrait of Susanna Moodie with some lines by Atwood, ending: "where my eyes were, everything appears".

And here the long cycle begins, each poem printed on a separate horizontal sheet and incorporating images that Pachter puts there as physical (thereby sometimes integral) parts of the poems.

Margaret Atwood (born in Ottawa in 1939) studied at the University of Toronto (B.A.) and Radcliffe College, Harvard University (M.A.). She has written numerous books of poetry in addition to *The Journals of Susanna Moodie*. She is the author of several novels and volumes of non-fiction, the former including *The Edible Woman* of 1969 (the earliest) and the internationally-acclaimed *Life Before Man* of 1979. *The Journals of Susanna Moodie* is regarded by some critics as her most integrated and fully realized volume of poetry.

Charles Pachter (born in Toronto in 1942) studied at the University of Toronto (B.A.), Faculty of Letters, Sorbonne, Paris and the Cranbrook Academy of Art, Bloomfield Hills, Michigan (M.F.A.). Painter, draughtsman and printmaker, Pachter has particularly enjoyed producing suites of prints for Canadian poets, including five volumes with Margaret Atwood. Pachter has had many solo shows and exhibited internationally in group shows. With the realization of *The Journals of Susanna Moodie* he combines his skills as designer, illustrator, painter and paper-maker. Besides drawing the images, Pachter designed the edition, chose and hand-set the antique type for the poems and daily supervised the Bello brothers hand-screening and hand-printing integrated text and image.

Space: frontispiece plus 28 prints, 2 wall-mounted display cases with title page and portfolio box and colophon, 1 lead panel, 3 sub-heading panels, 1 introductory panel; approximately 46 running metres (150 running feet)

Weight: to be determined *Fee:* $600

Date available for circulation: September 1985 - August 1986

Security: Electronic alarm system. In view of an attendant.

Lighting: incandescent only; maximum 50 lux

Temperature and humidity: Maximum fluctuation of $\pm 10\%$ from a norm of 50% humidity and between 20^{o}-22^{o}C (68^{o}-72^{o}F)

Henry Moore (British, b. 1898), *Seated Figure 1930*, alabaster, Height 47 cm (18-1/2 inches), Collection Art Gallery of Ontario, Purchase, 1976

MASTERPIECE EXHIBITION SERIES - Henry Moore's alabaster Seated Figure 1930

From 1921, when Moore arrived in London from his native Yorkshire to attend the Royal College of Art, until the outbreak of war in 1939, almost all his sculpture was carved in wood or stone. He had inherited an interest in direct carving (as opposed to modelling in clay in the tradition of Rodin) from many of the most important sculptors of the late 19th and early 20th century: Gauguin, Picasso, Brancusi, Epstein, Gaudier-Brzeska, and the German-Expressionists. *Seated Figure*, the only carving in the Art Gallery of

Ontario's collection of 127 Moore sculptures, was acquired in 1976 to represent this important phase in the artist's development.

During the 1920s both as a student and later as a teacher at the Royal College of Art, Moore devoted much time drawing from life, both of models at the College and later his wife Irina. As he has written: "In my opinion, long and intense study of the human figure is the necessary foundation for a sculptor." Concurrently, his sculpture of the 1920s reflects the influences of non-Classical and tribal art: Paleolithic, Sumerian, Egyptian, early Greek, African and Oceanic sculpture, and above all Pre-Columbian Mexican sculpture.

Seated Figure marks the culmination of Moore's work of the previous decade, reflecting several of the major influences which informed his work during this period. The seated pose was a favourite subject in many of Moore's finest life drawings of the late 20s and early 30s. Unlike, for example, Degas, he was not interested in portraying movement in either his sculpture or drawings. The mask-like face and cubic bun of hair at the back of the head relate to his great Pre-Columbian inspired carving, *Reclining Woman*, also of 1930, in the National Gallery of Canada, Ottawa. Perhaps most important is the handling of the material itself. Much of his earlier carvings have a block-like appearance simply because Moore was, in his own words, "frightened to weaken the stone." Not so in *Seated Figure*. He has carved through the alabaster in five areas: between each arm and the body, under the left arm, and between each leg and the block upon which the figure sits. This new found freedom to open up the material was in part inspired by the famous marble *Lyre Player,* Cycladic Period, 2300-200 B.C. in the National Museum, Athens.

The documentary material, compiled by Dr. Alan G. Wilkinson, Curator of Modern Sculpture at the Art Gallery of Ontario, places *Seated Figure* in the context of Moore's development, and also illustrate a number of sources discussed above. Fifty brochures are included in the exhibition fee.

The exhibition is transported by air and/or truck and installed under the supervision of Art Gallery of Ontario staff. Organized for provincial circulation by the Art Gallery of Ontario.

Curated by Dr. Alan Wilkinson, Curator, Modern Sculpture.

Space: 30.5 running metres (100 r.ft.) exact contents not available at time of printing

Weight: Approximately 3 crates

Fee: $500 (including 50 brochures)

Date available for circulation: September, October 1985, April, May 1986 (maximum of 3 bookings)

Security: Electronic alarm system. In constant view of an attendant. The need for 24 hour surveillance will be determined on an individual basis.

Lighting: Incandescent only; maximum of 50 lux for the works on paper

Temperature and humidity: Maximum fluctuation of $\pm$10% from a norm of 50% humidity and between 20^{o}-22^{o}C (68^{o}-72^{o}F)